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# Cinematographer

THE MAGAZINE OF MOTION PICTURE PHOTOGRAPHY

AUGUST

1949

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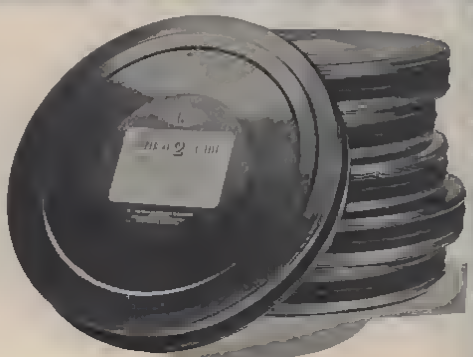

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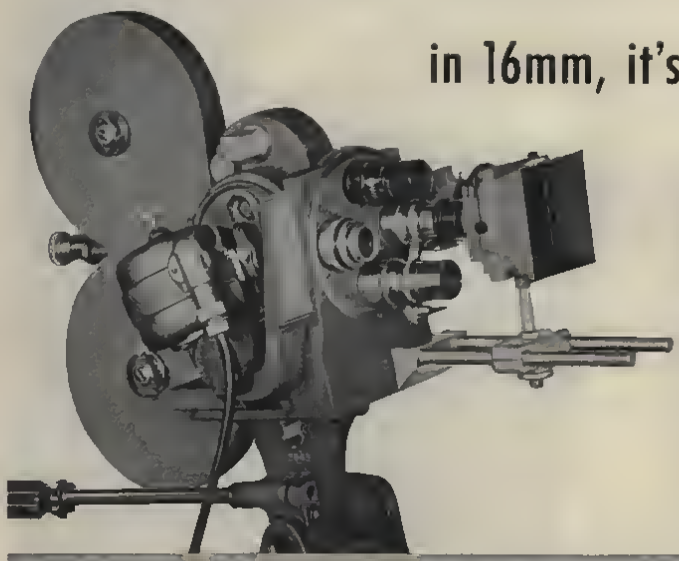

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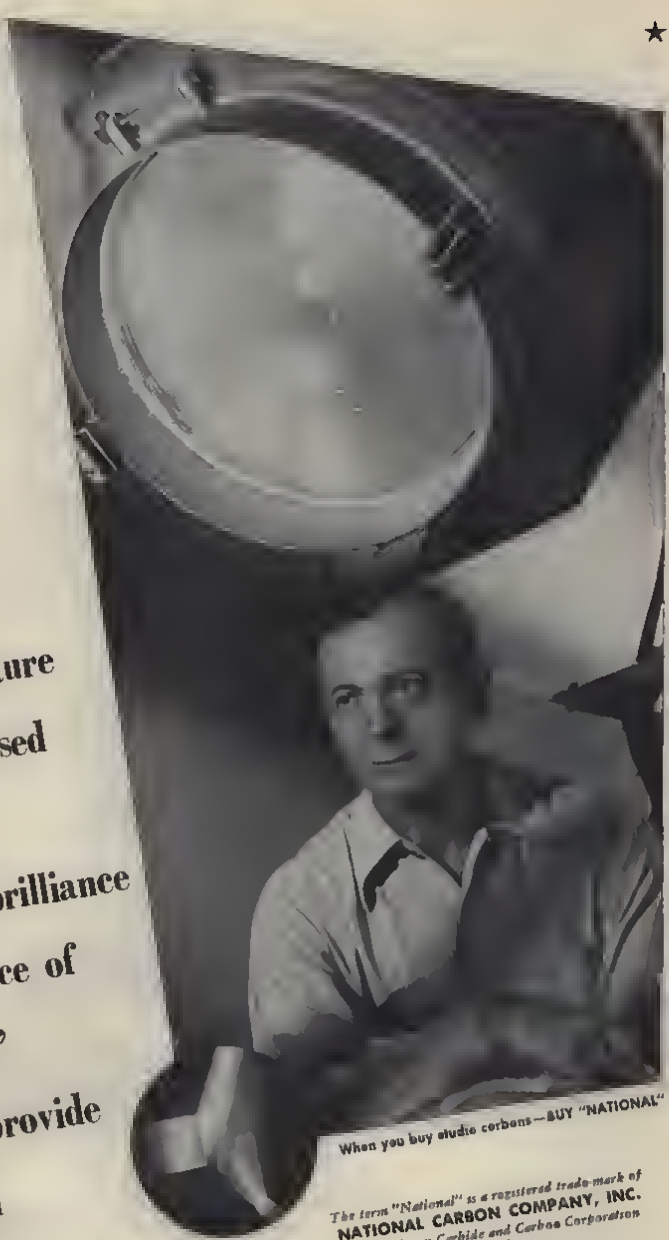

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## AMERICAN SOCIETY OF CINEMATOGRAPHERS

FOUNDED January 8, 1919, The American Society of Cinematographers is composed of the leading directors of photography in the Hollywood motion picture studios Its membership also includes non-resident cinematographers and cinematographers in foreige lands Membership is by invitation only.

The Society meets regularly once a month at its clubhouse at 1782 North Orange Drive, in the heart of Hollywood On November 1, 1920, the Society established its monthly publication "American Cinematographer" which it continues to sponsor and which is now circulated in 61 countries throughout the world

Dominant aims of the Society are to bring into close confederation and cooperation all leaders in the cinematographic art and science and to strive for pre eminence in artistic perfection and scientific knowledge of the art.

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AMERICAN
# Cinematographer
THE MAGAZINE OF MOTION PICTURE PHOTOGRAPHY

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## CONTENTS

### ARTICLES

ROPE OF SAND—*By Herb A. Lightman* . . . . . 278
CINEMATOGRAPHY'S CHANGING PACE—*By Jay Devon* . . . 280
THE NEW NORD CAMERA—*By Dave Hoffman* . . . . . 282
SOME DO'S AND DON'TS FOR TV FILM PHOTOGRAPHY—
*By Charles Loring* . . . . . 283
COLOR COMPENSATING FILTERS SIMPLIFIED—*By Arthur Rowan* 284
KINEVOX IS NEWEST OF MAGNETIC TAPE RECORDERS . . 292

### 16MM. AND 8MM. CINEMATOGRAPHY

BUDGET YOUR IDEAS FOR BETTER VACATION MOVIES—
*By Frederick Foster* . . . . . 287
STORY OF TELEVISION FILMED IN 16MM.—*By Louis W. Barnett* 288
RALPH GRAY, NUMBER ONE MOVIE AMATEUR—*By Leigh Allen* 290

### FEATURES

CURRENT ASSIGNMENTS OF A.S.C. MEMBERS . . . . . 274
HOLLYWOOD BULLETIN BOARD . . . . . 276
25 YEARS AGO WITH A.S.C. AND MEMBERS . . . . . 294

### ON THE COVER

SIXTEEN-MILLIMETER ciné cameras go into action alongside the big studio Mitchell to shoot a closeup of Ethel Barrymore on one of the sets for M-G-M's "Red Danube." Shooting the scene in color with their Bell & Howell Auto Master cameras are Walter Pidgeon (seated), and director of photography Charles Rosher, A.S.C (right). Director George Sidney also an avid 16mm. movie enthusiast, left his camera at home, looks on as the three cameras record the scene

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# Current Assignments of A.S.C. Members

Major film productions on which members of the American Society of Cinematographers were engaged as directors of photography during the past month

## Columbia

● LESTER WHITE, "Good Humor Man," with Jack Carson Lola Albright and Jean Wallace Lloyd Bacon director

● CHARLES LAWTON, "Cargo To Capetown," with Broderick Crawford, John Ireland, Ellen Drew and Edgar Buchannan. Earl McEvoy, director

● VINCENT FARRAR, "Palomino" with Jerome Courtland, Beverly Tyler, and Joseph Calleia Ray Nazzaro, director

● JOSEPH WALKER, "Woman of Distinction," with Rosalind Russell Eddie Buzzell director

## Eagle-Lion

● GUY ROE, "Trapped," with Lloyd Bridges, John Hoyt Barbara Payton and Russ Conway Richard Fleischer, director

## Independent

● LUCIEN ANDRIOT, "Borderline," (Borderline-Republic) with Fred MacMurray, Claire Trevor, Jose Torvay and Chris Pin Martin William Seiter, director

● LIONEL LINDON, "Rupert II," (George Pal Prodn.) with Jimmy Durante, Terry Moore, Tom Drake and Sarah Hadden Irving Pichel, director

● HAL MOHR, "Johnny Holiday," (Alcorn Prodn.) with Wm Bendix, Allen Martin, Jr., Stanley Clements and Jack Hagen Willis Goldbeck, director

● WINTON HOCH, "Thunder In The Dust," (Le May-Templeton Prod.) (Technicolor) with Robert Preston, Robert Sterling, Cathy Downs and John Barrymore, Jr., George Templeton director

● JACKSON ROSE, "Flight Three," (Balsam Prodns.) with Tom Conway, Lynn Roberts, Beverly Johns Steve Brodie Margaret Hamilton and Marcel Journet Edward L. Cahn director

## M.G.M.

● HAROLD ROSSON, "On The Town," (Technicolor) with Frank Sinatra, Gene Kelly, Vera Ellen, Ann Miller, and Betty Garret Gene Kelly, director

● HAROLD LIPSTEIN, "Ambush," with Robert Taylor, John Hodiak, and Don Taylor Sam Wood, director

● GEORGE FOLSEY, "Adam's Rib," with Spencer Tracy, Katherine Hepburn, Judy Holliday, and Tom Ewell George Cukor, director

● RAY JUNA, "Nancy Goes To Rio," (Technicolor) with Ann Sothern, Jane Powell, Louis Calhern and Barry Sullivan Robert Z Leonard, director

● HAL ROSSON, "Key To The City," with Clark Gable, Loretta Young, Marilyn Maxwell and Frank Morgan George Sidney, director

● CHARLES ROSHER, "East Side, West Side," with Barbara Stanwyck, James Mason, Van Heflin and Reginald Gardiner Mervyn LeRoy, director

● ROBERT PLANCK, "Please Believe Me," with Deborah Kerr, Van Johnson, Robert Walker and Peter Lawford Norman Taurog, director.

● PAUL VOGEL, "The Knife," with Gene Kelly, Teresa Celli and J Carroll Naish Richard Thorpe, director.

## Monogram

● WILLIAM SICKNER, "Black Midnight," with Roddy McDowall, Lynn Thomas and Kirby Grant, Oscar Boettinger, Jr., director

● MARCEL LEPICARD, "Angels In Disguise," with Leo Gorcy, Huntz Hall and Jean Dean Jean Yarbrough, director

● HARRY NEUMANN, "Cow Country," with Johnny Mack Brown and Max Terhune Wallace Fox, director

## Paramount

● DANIEL FAPP, "The Lie," (Formerly titled "I Married A Dead Man") with Barbara Stanwyck, John Lund and Jane Cawl Mitchell Leisen, director

● CHARLES LANG, "Where Men Are Men," (Technicolor) with Bob Hope, Lucille Ball, Jack Kirkland and Eric Blore George Marshall, director

● GEORGE BARNES, "Let's Dance," with Betty Hutton, Fred Astaire, Roland Young and Barton MacLane. Norman McLeod, director

## R.K.O.

● NICK MUSURACA, "Bed of Roses," with Joan Fontaine, Robert Ryan and Zachary Scott. Nicholas Ray, director

● LEE GARMES, "My Foolish Heart," (Samuel Goldwyn Prod.) with Dana Andrews, Susan Hayward, Kent Smith and Lois Wheeler Mark Robson, director

● MILTON KRASNER, "Christmas Gift," with Robert Mitchum, Janet Leigh, Wendell Corey and Johnny Wright Don Hartman, director

● J ROY HUNT. "Range War" with Tim Holt, Richard Martin and Noreen Nash Lesley Selander, director

## Republic

● EDWARD CRONJAGER, "House By The River," with Louis Hayward, Jane Wyatt, Lee Bowman Dorothy Patrick Fritz Lang, director

## 20th Century-Fox

● LEON SHAMROY, "Twelve O'Clock High," (Shooting in Florida) with Gregory Peck, Millard Mitchell, Hugh Marlowe, Paul Stewart, Gary Merrill, and Dean Jagger. Henry King, director

● JACK CARDIFF, "The Black Rose," (Technicolor) (Shooting in North Africa) with Tyrone Power, Cecile Aubry, Alfonso Bedoya, and Bobby Blake

● ARTHUR ARLING, "Wabash Avenue," (Technicolor) with Betty Grable, Victor Mature, Phil Harris, Reginald Gardiner Jacqueline Dalya and Margaret Hamilton Henry Koster, director

● JOSEPH LASHELLE, "Oh, Doctor!" with Dorothy Maguire, William Lundigan, Jesse Royce Landis and Gary Merrill

● ARTHUR MILLER, "Whirlpool," with Gene Tierney, Richard Conte, Jose Ferrer, Charles Bickford, Barbara O'Neal Otto Preminger, director

● FRED JACKMAN, JR., "Fighting Plainsman," (Nat Holt Prodn.) with Raymond Scott, Victor Jory and Jane Nigh Ed Marin, director

● LLOYD AHERN, "Turned Up Toes," with Jean Peters, Caesar Romero, Paul Douglas, Keenan Wynn, Joan Davis and Arthur Treacher Alexander Hall, director

● LEO TOVAR, "Front and Center," with Dan Dailey, Colleen Townsend, Corine Calvet and William Demarest. John Ford, director

● ERNEST PALMER, "War Paint," (Technicolor) with James Stewart, Debra Paget, and Joyce MacKenzie. Delmer Daves, director

● CHARLES G CLARKE, "Two Corridors East," (Formerly titled "The Quartered City" (shooting in Berlin) with Montgomery Clift, Paul Douglas and Cornelia Brueh

## United Artists

● JOSEPH BIROC, "Mrs Mike," (Sam Bischoff Prod.) with Dick Powell, Evelyn Keyes and J M Kerrigan Louis King, director.

● DON MALKAMES, "Runaway" (Filming in New York City) with Paul Henried and Catherine McLeod Bernard Vorhaus, director

● ROBERT DEGRASSE, "A Kiss For Corliss," (Strand-Milbank-Berthugh-UA) with Shirley Temple, David Niven, Darryl Hickman, Virginia Welles, Tom Tulley and Robert Ellis Richard Wallace, director

● ERNEST LASZLO, "The Big Wheel," (Stiefel Prod.) with Mickey Rooney, Thos Mitchell, Michael O'Shea, Mary Hatcher and Spring Byington. Edward Ludwig, director

## Universal

● RUSSELL METTY, "Bagdad," (Technicolor) with Maureen O'Hara, Paul Christian, Vincent Price, John Sutton and Anne Pearce Charles Lamont, director

● MAURY GERTSMAN, "Java." retitled "East of Java," with Shelly Winters, Macdonald Carey, Dorothy Hart and Luther Adler. H. Bruce Humberstone, director

● RUSSELL METTY, "Buccaneer's Girl," with Yvonne DeCarlo, Robert Douglas, Andrea King, Norman Lloyd and Peggie Castle Frederick de Cordova director

● IRVING GLASSBERG, "The Story of Molly," with June Havoc, Scott Brady, Dorothy Hart, Charles Drake Crane Wilbur, director

● WILLIAM DANIELS, "Fugitive From Terror," with Ida Lupino, Stephen McNally, Howard Duff, and Peggy Dow Michael Gordon, director

## Warner Brothers

● ERNEST HALLER, "Chain Lightning," with Humphrey Bogart, Elinor Parker, Raymond Massey, and Richard Whorf. Stuart Heisler, director.

● ROBERT BURKS, "Beyond The Forest," with Bette Davis, Joseph Cotten, David Brian, and Ruth Roman King Vidor, director

● PEVERELL MARLEY, "Perfect Strangers," with Ginger Rogers, Dennis Morgan, Margalo Gilmore, Anthony Ross and Alan Reed. Bretaigne Windust, director

● TED MCCORD, "Young Man With A Horn," with Kirk Douglas, Lauren Bacall, Doris Day, Hoagy Carmichael and Juann Hernandez Michael Curtiz, director

● CARL GUTHRIE, "The Cage," with Eleanor Parker, Agnes Moorhead, Jan Sterling, Gertrude Michael and Ellen Corby.

● ERNEST HALLER, "Always Leave Them Laughing," with Milton Berle, Ruth Roman, Virginia Mayo and Bert Lahr Roy Del Ruth, director.

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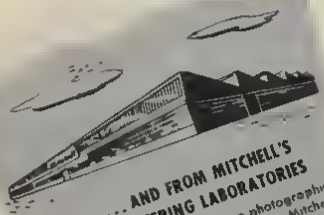

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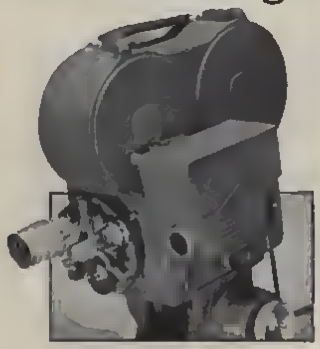

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# Hollywood Bulletin Board

**HOLLYWOOD** production is still keeping up a hefty pace. Nine new productions went before the cameras July 25th, making a total of 42 on the stages for that date. This figure is eight pictures better than at same time a year ago.

●

**CHAS. C CLARKE, A.S.C.**, started shooting July 25th on TCF's "Two Corridors East," in Germany. Clarke has been overseas several weeks preparing cameras, equipment and staff for the picture, which was originally tentatively titled "The Quartered City."

●

**BELGIUM**, at its annual World Film and Fine Arts Festival, concluded July 10th, awarded Belgian "Oscars" to nine American-made films. Ted Tetzlaff, A.S.C., was honored by the Belgians for his direction of "The Window," adjudged the best-directed picture. No reports have been received as yet regarding awards made for cinematography.

●

**S.M.P.E.** committee chairmen for the Society's 66th convention to be held at the Hollywood Hotel in October, include Sid Solow, A.S.C., in charge of local arrangements for convention; Watson Jones, reservations committee; Herbert Griffin, transportation; Harold Desfor, publicity; C. W. Handley, registration and information; J. P. Livadary, luncheon and banquet; Lee Jones, membership and subscriptions; Mrs. Peter Mole, ladies' reception committee; Lloyd Goldsmith, 35mm. projection, and H. W. Remercheid, 16mm. projection. Convention program includes five days of technical sessions, Monday through Friday, October 10 to 14.

●

**JOHN OLIVER**, designer and builder of camera and photographic processing equipment for more than 15 years, has joined the Hycon Mfg. Co., Pasadena. Formerly heading the Oliver Engineering Company in Hollywood, Oliver was previously in the camera department at Columbia studios.

●

**GILBERT WARRENTON, A.S.C.**, is currently in Detroit shooting a commercial production in color for the Raphael G. Wolff Studios, Hollywood.

●

**JOHN BOYLE, A.S.C.**, returned July 10th from an extended filming assignment in the South Pacific.

●

**RAY FERNSTROM, A.S.C.**, is testing new Belgium-made Gevaert color film negative in preparation for a tentative picture assignment in India on which this film will be used. Fernstrom is one of the few cinematographers who have actually photographed motion pictures in every color film medium developed to date. "Name any color film," he says, "I've used 'em all!"

●

**TECHNICOLOR** and Paramount Pictures technicians have solved the problem of getting absolute clarity in color process shots. New system was used for first time in C. B. DeMille's "Samson &

*(Continued on Page 304)*


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DRAMATIC camera angles and skillful low key lighting enhance the terrific fight sequence in "Rope Of Sand." Here, director of photography Charles Lang, A.S.C. (back to camera), prepares to film a low angle shot of two men fighting atop the half-track — "prowl car" of the diamond company's private police

***The "Lang Touch" scores again in***

# ROPE OF SAND

By HERB A. LIGHTMAN

THE ATTEMPT of an American guide to force his way into a privately controlled South African diamond preserve furnishes the dramatic and unusual story of "Rope of Sand." Tautley directed by William Dieterle and dramatically photographed by Charles B. Lang, Jr., A.S.C., the picture traces efforts of the guide to locate a valuable cache of rough diamonds which he had previously discovered there.

The film teems with intrigue. A suitably rugged hero is pitted against a suitably despicable villain, while a suitably enigmatic official throws his political weight first in favor of one, and then the other. A voluptuous "femme fatale" of none too savory past, stands on the sidelines ready to embrace whomever should be pitched unscathed from the midst of the brawling sub plot.

The dramatic structure of "Rope of Sand" is not especially original, since it is basically the old chase formula bedecked in diamonds, however, it manages by dint of raw action and thickly congealed photographic mood, to hold the audience perched reasonably well forward on the edges of its respective seats. The cinematographer's responsibility in supervising the photography of such a vehicle is much more demanding than in the filming of most other subjects. It is not sufficient that he record the action in well-lighted, well-composed frames; he must in addition create with light, shadow, and camera placement, a tangible dramatic atmosphere faithful to the locale, the plot, and the pace of the action. In "Rope Of Sand," director of photography Lang has succeeded brilliantly in creating just such a dramatic mood pattern. His lighting is more eloquent for that which it conceals than that which it reveals. His camera assumes points of view which are not only pictorially interesting, but which suggest that dramatic action stands ready to burst forth just outside the frame line. Generally speaking, the photographic treatment is stylized to directly enhance the impact of a strenuous plot set in a most unusual locale.

Appropriately enough, the film begins with a chase, although it is only a kind of sub-plot chase employed to introduce the locale and symbolize the basic conflict which exists between protagonist and antagonist in the unfolding of the main plot. A sweating, terror-stricken native is seen stumbling frantically over the barren sand dunes of the desert waste. The camera flees with him before revealing that from which he flees. Then suddenly over the top of a mountain of sand, looms a clanking metallic monster, a half-track carrying the private police of the diamond preserve. In the distance, another mechanical blood-hound bounds over a ridge, and the two converge mercilessly upon the unfortunate fugitive.

In this sequence, the camera faithfully captures the white-hot, sun-drenched personality of the predatory desert. Sand and sun merge into a kind of trap set to catch those whose lust for diamonds leads them to pit mere human flesh against the quietly lethal forces of nature. From this point on, the camera moves

STUDIED — Every camera angle was carefully chosen and analyzed for the dramatic emphasis it could lend the photography of "Rope Of Sand." Here, [illegible] Lang (with dark hat, background) considers a camera setup for scene

into a series of dramatic (and often *melodramatic)* sequences staged against properly atmospheric settings. There is the local gin-mill with its collection of gliding, shifty-eyed derelicts. There is the back room of this establishment, in which the hero and the villain meet in a poker battle to the death. In this sequence, the camera assumes prime responsibility for the creation of almost monumental suspense. Low-key lighting is combined with low angles and extreme closeups, to bring the audience right into the vortex of the game. The cards themselves, while used as pictorial elements to frame the compositions, also assume a high dramatic importance. The sequence is one in which a static but intimate camera combines with staccato cutting to achieve a most suspenseful result.

Like every good script, "Rope of Sand" has its other side—one which emphasizes glamor and romance. The main locale for this situation is the lushly elaborate colonial mansion of the villainous commandant. The art direction expended on this set lends itself beautifully to the artistic camera treatment which cinematographer Lang has given it. The rough hand-hewn brick walls form an interesting contrast to the rococo art treasures displayed thereon, forming a perfect canvas for the painting with light that is used to such good advantage. Here again, the general lighting scheme is low-key, but it is not a sinister type of low-key, rather it is a mellow style of lighting treatment primarily designed to display to full advantage the curvaceous charms of the film's heroine.

The dramatic climax of the plot is a "knock-down drag-out" fight between the hero and the villain, a battle to the death that builds to almost unbearable heights of suspense. The brutal impact of this sequence is due partially to expert direction, partially to the extremely realistic performances of the players (who refused the aid of doubles), but most directly to the inspired coordination of camera angles and lighting used in photographing the sequence.

The action takes place out on the desert in a shallow draw between two sand dunes. It is night, and the source of the key illumination is the headlight beam of the half-track in which the characters have been riding. A driving wind, complete with swirling sand, enhances the effect. It is in this setting that the characters, having stopped the half-track, somewhat theatrically throw their weapons away, and proceed to settle their score with bare fists, shovels, and a few other miscellaneous pieces of hardware that go with the half-track. The low camera angles, the stark cross-lighting, and the dynamic super-close-ups, edited together with the staccato punch of machine-gun bullets, combine to make this the most viciously potent sequence in the film.

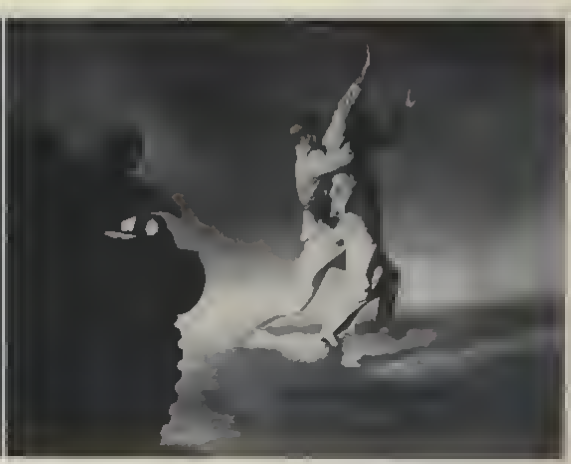
Location filming for "Rope of Sand" was done on the vast California-Arizona sand dunes near Yuma, a stretch of territory closely resembling the diamond country north of Capetown, scene of the story. The entire cast and crew, almost 100, motored to the Yuma location headquarters, and set up what amounted to a portable studio away from Paramount's Hollywood studio. They used giant half-tracks and tractors to operate on the sands

Buttercup Valley, where most of the action was lensed, is a small oasis deep in the heart of the desert. Freak winds keep this quarter-square-mile area free of sand, althouh it is completely surrounded by gigantic drifts. When it became necessary to re-create certain of these actual desert settings back at the studio in Hollywood, it was discovered that West-Coast sand photographed differently from the inland species; therefore, for matching purposes, several truckloads of Yuma sand were transported to Paramount for the pick-up shots.

Among the props taken to Arizona on location were several cartons filled with skulls and the skeletal remains of animals. These were sprinkled about the sands to lend the proper atmosphere. They were later retrieved and returned to the studio. Construction crews from Hollywood built a workable airport on the desert for key scenes in the film, and the airdrome, complete with necessary buildings, still stands. It will be used as an emergency landing strip for planes in the Yuma area.

"Rope of Sand" is an exciting bit of film fare which probably would have stacked up as fairly absorbing screen melodrama, even had it not been filmed with more than just an adequate camera treatment. However, with the inspired photography of Charles B. Lang, Jr., it emerges as a top-drawer example of cinema craftsmanship **END.**

**LANG'S lighting throughout picture is more eloquent for what it conceals than for what it reveals. His camera assumes points of view not only pictorially interesting but suggesting dramatic action immediately imminent**



**FIGHT action played at night in light of half-track's headlamps gave scenes greater dramatic impact. Thus with light, shadow and camera placement, Lang reproduced atmosphere faithful to the South African desert locale**

1914 — The motion picture cameramen in early days of silent movies worked unaided. He owned his own nondescript camera, loaded his own film and did other chores around studio when not shooting. Riding breeches, puttees and cap identified his calling.

1920 — Six years later movies were being made indoors. Typical is this behind-scenes shot of Fred Jackman, A.S.C., directing a Mack Sennett comedy.

# Cinematography's Changing Pace . . .

**Cinematography has developed from a one-man art to a science requiring staffs of specialists, many of whom are veterans of the early silent picture days.**

By JAY DEVON

A FIGURE well remembered by those who grew up during the era of the nickleodeon is the chap in puttees and cap turned backwards. He furiously cranked a mysterious black box while comic cops threw custard pies at each other and comely maidens tied to railroad tracks stubbornly refused to surrender their virtue.

This eager-beaver of the crank handle was a versatile chap. He would dash out from behind his camera and shout orders to the actors through a megaphone. Five minutes later he might be pounding a set together or moving furniture into place. He was a man of many skills and talents, but his main responsibility was to keep the camera crank turning and the camera lens centered on the action. No one had ever thought of him as an artist, nor had he ever heard the word *cinematographer*, which was coined and came into use some time later, as we shall presently relate.

A motion picture cameraman, in those pre-adolescent days of the movies, was a jack-of-all-trades and master of many. His world revolved around the camera crank. He usually loaded his own film magazines, set up his own equipment, placed his reflectors, moved the lights about, and kept the film whirring through his camera at a more or less uniform rate of speed. When all the drama or comedy was safely "in the can," he often grabbed a broom and swept up the stage.

Motion picture photography has come far since the days of the Keystone cop and open air stages where movies were filmed with the aid of sunlight. And what of the man in puttees and the cap turned backwards? The "puts" and cap eventually were discarded. His was no longer a one-man job. He was provided with a crew—men to hustle the camera about, to load magazines, separate technicians to set focus, arrange lights, and a man to operate the camera. He was now called a cinematographer—a contraction of the words *cinema* and *photographer*.

No, he wasn't getting soft, and his role in the production of motion pictures was not made any simpler by the addition of a camera staff. The technique of cinema photography had progressed rapidly. Filming a motion picture was no longer the simple matter of setting up camera and shooting the scene in sunlight. Movies were now made for the most part in enclosed studio stages. A genuine photographic art was being developed and each cinematographer of the day contributed substantially to it.

Today, a cinematographer is not, as

1932 — The cameraman was now called a cinematographer, had a corps of assistants such as surrounds Karl Struss, A.S.C. (rear, right) in photo above.

1949 — Compare this picture with one at extreme left and you'll realize that motion picture photography has come a long way since the days of puttee'd cameramen of 1914. Photo shows Arthur Miller, A.S.C. (left), and his camera crew at 20th Century-Fox studio

many people believe, merely a cameraman. In fact, he seldom touches the camera. Someone has aptly stated that a cinematographer is one-third artist, one-third mechanic and one-third executive. He must know the techniques of photography backwards and forwards, of course. But his job only begins there. His horizon extends far beyond the camera itself and into the fields of screenwriting, set design, direction and film editing—for he is no longer concerned with light and shadow alone, but with the much more complex problem of visual continuity.

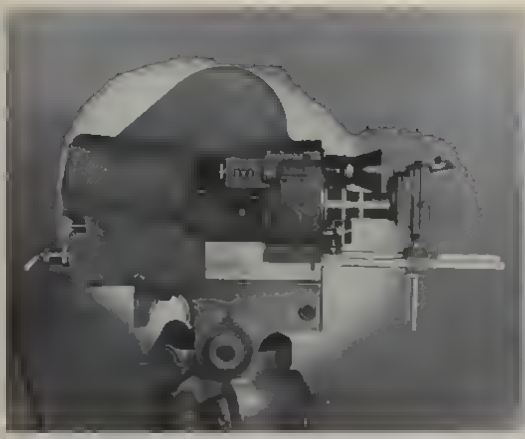
The smooth flow of a motion picture from scene to scene and sequence to sequence is not easy to achieve. When one considers that a motion picture is in reality a mosaic of ever-changing images on celluloid strips spliced carefully together, it can readily be seen that smooth continuity is one of those things that just doesn't automatically happen. The dual responsibility of the cinematographer, therefore, is to interpret the dramatic values of the story in the most effective manner possible and, at the same time, to contribute toward keeping it flowing smoothly along.

There was a time when the cinematographer was not assigned to the picture until the day shooting was to begin, but as the art advanced, it was seen that the cinematographer could contribute much better work when he was given the script to read in advance. This helped, but there was still a lack of real rapport between the photography and other elements of the production.

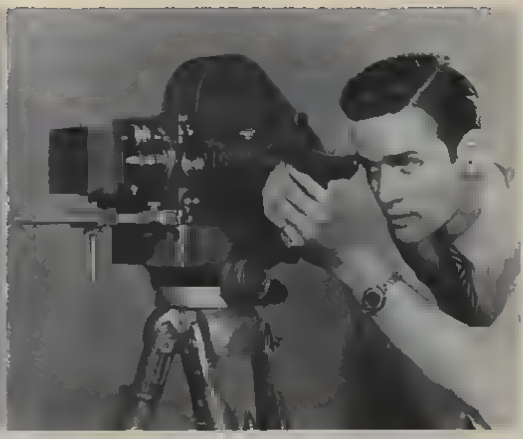
More recently, this situation has changed. Not only has the cinematographer become recognized as a highly creative technician as well as artist, but it has become evident that he functions at his greatest efficiency when his photographic conception of a production arises out of pre-planning that begins at the scripting stage. While it is still comparatively rare for the cinematographer to be

*(Continued on Page 303)*

DIRECTION and cinematography today are so interrelated that some of Hollywood's top cinematographers — Rudolph Mate, A.S.C. (left), and Tod Tetzloff, A.S.C., to name two — have become feature film directors with scarcely a break in stride



SAFETY FEATURES — Motor side of the Nord Camera shows safety release between motor and gear box, also motor reverse just below motor housing. Latter has lock screw to prevent backing up camera accidentally



IMPROVED FINDER — The Nord finder is instantly adjustable to match any lens from 12½mm. to 4-inch telephoto. Finder operates similar to telescope and provides brilliant direct image corrected 2 to 1.

# The New Nord Camera

**Embodying many new and exclusive features is this new 16mm. camera for the commercial film producer.**

By DAVE HOFFMAN

THE NORD 16mm. camera is deliberately designed to fit the specialized problems of the commercial, television and educational film producer. It is no overnight development, according to Roy Clapp, of the Nord Company. Over five years of experienced engineering effort were required to translate the long-felt needs of the commercial 16mm cameraman into a rugged precision instrument which would meet the severe demands he must put upon it. To provide a camera which would incorporate practically all of the conveniences of the studio instrument, yet which would be compact, rugged and reliable—a workhorse which can be depended upon for faithful service even when subjected to abuse and hard knocks—it goes almost without saying that to fulfill these severe requirements the Nord camera is constructed along a basically new design.

Since the commercial film producer often operates out in the field away from the luxury of a convenient darkroom, the Nord 16mm. camera is designed to use daylight loading, 100 and 200 foot spools, so that it is possible to schedule each day's shooting so that rolls can be finished, packed and shipped without recourse to darkroom loading.

Probably no other feature in a motion picture camera has proven of greater value than the rack-over which permits direct viewing and focusing. In the Nord camera this essential feature has been retained, but for the first time it is housed entirely within the camera case so that it is completely protected. By thus totally enclosing the rack-over, the precision mechanism of the camera is fully protected against dirt and dust. This feature is a boon to producers working on location where bad dust conditions frequently prevail.

It should be emphasized that this is a true rack-over since the entire mechanism moves as a unit, maintaining the film in a straight path without twists. The camera mechanism can be turned over in either viewing or photographing position.

The dovetail slide has been eliminated and a vee rail of hardened tooled steel is employed. The mechanism is held securely against this vee rail by springs so that there is never any need for adjustment. Since the front of the camera is supported on three sides and all the rack-over mechanism is housed inside of the case, all structural weakness has been eliminated.

When the camera is racked over for viewing, the entire field is viewed without any ground glass interposed. While the conventional ground glass is satisfactory for lining up shots in a 35mm. camera, it is not satisfactory in a 16mm. camera because of the smaller image and consequent greater magnification. By eliminating the ground glass entirely, all the details can be clearly seen and with full brilliancy, so that it is often unnecessary to "hit the lights" in order to line up a shot. This makes a considerable saving in time possible since the camera set-up can frequently be made while the lights are being placed.

The optical system has been designed so that it will cover all lenses from a wide angle to extreme telephoto. After a shot has been lined up, a touch of a lever throws a compound microscope into position so that a small section in the center of the field is magnified over 100 times. This permits positive, critical, direct focus and eliminates any possibility of error due to faulty lens calibration, zonal aberration, etc. With this system there are never any fuzzy shots.

The Nord Camera embodies what is perhaps the simplest and most accurate film pulldown ever devised. It provides

*(Continued on Page 296)*

CANDLELIGHT closeups and other low-key lighting effects are usually ineffectual on television, because present TV tubes cannot register extremes of black and white with fidelity.

FILMS FOR TV are made in this modest studio of Requemore Films, Hemhurst, N.Y. Studio includes such modern film making facilities as moving backgrounds, camera dollies and incandescent lighting equipment. The television commercial, according to firm's E. E. Requemore, demands the utmost care in production that its very simplicity shall make it all the more effective visually

PRODUCERS of TV films find it advisable to always sacrifice a bit of production value in favor of clarity. Instead of large casts, they hold the number of people in a scene to the minimum, keep the action simple.

SIMPLICITY should keynote all set designing for TV films. The fine detail we're accustomed to seeing in motion picture sets, such as one from "The Fountainhead," shown here, are often wasted on the television tube

# Some Do's And Dont's For TV Film Photography

By CHARLES LORING

ADVERTISERS venturing early into television have discovered that film is by far the most accurate and economical medium for presenting a video sales message. Also, because of the prohibitive one-performance cost of live entertainment television shows, there is also developing a definite demand for films on entertainment subjects.

One immediate reaction to this trend has been the resurrection of old photoplay features and short subjects as television program material. The results have been somewhat less than optimistic. So bad has been the reception quality in most cases that even the most tolerant observer is at a loss to determine what is going on before his eyes half the time. This is due to two causes: first, the fact that the technical quality of the older pictures being shown just isn't good to begin with. Secondly, and even more important, these films were produced for theatre release and were shot using techniques adequately suited to theatre screens at the time.

Even with all of the fumbling that has been going on in the production of films for television, and even though few really definite conclusions have yet been reached, it is evident that the video tube requires a type of film production peculiarly its own, and that films produced solely for theatre screens often will not, for the most part, reproduce well on television.

What, then, are the taboos in filming for television? What are the *do's* and the *dont's* that make this type of production different from that slanted to theatre screens? The most important factor is the present limitations of the medium itself. Consider that television screens range from 3 to 12 inches in width, that the line pattern is not yet

*(Continued on Page 294)*

# Color Compensating Filters Simplified

**A single CC filter in new progressive series produces the desired "in between" effect that formerly required two and sometimes three compensating filters.**

By ARTHUR ROWAN

THE TERMINOLOGY of color compensating filters—except to the photographer who uses them—has always been a language with symbols all its own. As a result, some time has usually been required by the uninitiated to learn what was what and how to choose the most effective filters for the particular job in hand

The Eastman Kodak Company has taken steps to dispel this confusion, however, by announcing a new line of color compensating filters with practically self-explanatory designations, and variations in density from filter to filter which follow a more practical and useful progression than heretofore.

For example, the name, "Kodak Color Compensating Filter CC-05M," yields the information that the filter is a color compensating one (CC), that its density is .05 (05); that it is magenta in color (M), and hence absorbs green.

The new series includes yellow filters (to absorb blue); magenta filters (to absorb green); cyan filters (to absorb red); red filters (to absorb blue and green); green filters (to absorb blue and red); and blue filters (to absorb red and green). The initial letter of the color in each case is included in the filter designation to specify the color of the filter

The numerals (such as 05) appearing in the filter designation specify the strength or absorptive qualities of the filter. The filters are spaced uniformly in density (instead of geometrically as heretofore) so that the difference between successive filters in any given series is .10, except between the first two in each series where the difference is .05. This has been made possible by the development, by Kodak, of better dyes for filter-making purposes which can be kept to closer tolerances

What that means, as far as usefulness is concerned, is that because of the new uniform progression between filters, photographers can much more precisely control the color of light entering the camera—and thus the color of the finished results. The new progressive series of filters permits one filter to be used in most instances where heretofore two or even three filters were required to achieve that "in between" compensating effect desired for a particular picture.

These new filters replace to some degree the CC filters formerly offered by Kodak Although there is no exact similarity between any of the old filters and any of the new, a chart comparing the old and new filters—as well as a table of applications—is included in a revision of the booklet, "Compensating Filters for Kodak Color Films." Copies of the booklet are available without charge on request to Sales Service Division, Eastman Kodak Company, Rochester 4, New York.

In general, the price of the new filters

*(Continued on Page 296)*

**KODAK COLOR COMPENSATING FILTERS**

| Peak Density | Yellow (Absorbs Blue) | Exposure Increase in Stops* | Magenta (Absorbs Green) | Exposure Increase in Stops* | Cyan (Absorbs Red) | Exposure Increase in Stops* |
|---|---|---|---|---|---|---|
| .05 | CC-05Y | . | CC-05M | 1/3 | CC-05C | 1/3 |
| .10 | CC-10Y | 1/3 | CC-10M | 1/3 | CC-10C | 1/3 |
| .20 | CC-20Y | 1/3 | CC-20M | 1/3 | CC-20C | 1/3 |
| .30 | CC-30Y | 1/3 | CC-30M | 2/3 | CC-30C | 2/3 |
| .40 | CC-40Y | 1/3 | CC-40M | 2/3 | CC-40C | 2/3 |
| .50 | CC-50Y | 2/3 | CC-50M | 2/3 | CC-50C | 1 |

| Peak Density | Red (Absorbs Blue & Green) | Exposure Increase in Stops* | Green (Absorbs Blue and Red) | Exposure Increase in Stops* | Blue (Absorbs Red and Green) | Exposure Increase in Stops* |
|---|---|---|---|---|---|---|
| .05 | CC-05R | 1/3 | CC-05G | 1/3 | CC-05B | 1/3 |
| .10 | CC-10R | 1/3 | CC-10G | 1/3 | CC-10B | 1/3 |
| .20 | CC-20R | 1/3 | CC-20G | 1/3 | CC-20B | 2/3 |
| .30 | CC-30R | 2/3 | CC-30G | 2/3 | CC-30B | 2/3 |
| 40 | CC-40R | 2/3 | CC-40G | 2/3 | CC-40B | 1 |
| .50 | CC-50R | 1 | CC-50G | 1 | CC-50B | 1-1/3 |

*These values are approximate. For critical work, they should be checked by practical test, especially if more than one filter is used

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The Maurer is the most accurate professional 16-mm camera made because of its distinctive features of design and construction, including —

**1** The new Maurer critical focusing system that is many times more accurate than any other available.

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Any compromise from these exacting standards of design that assure maximum accuracy makes the finest results more difficult, and sometimes impossible, to obtain.

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**PLANNING PAYS** — Carefully plan your vacation movies in advance, then shoot them so they will show visually the things and actions you would describe if someone asked you what you did. The test of a good home movie lies in the reaction following its screening.

# Budget Your Ideas For Better Vacation Movies

By FREDERICK FOSTER

DID YOU ever think of putting your vacation movie making on an *idea budget?* The trouble with a lot of vacation films is that the result on the screen often fails to reproduce what the vacationing filmer really wanted to capture with his camera. Instead of showing the things he wanted to remember — the things that made the particular place he visited, or the particular thing he did, different from anything else — his camera often catches only ordinary things, people and events that might just as well have been filmed anywhere — if they should, indeed, have been filmed at all. In effect the budget of film footage which the filmer set up for himself has been squandered recklessly on non-essentials.

The budget idea in filming is fundamentally sound, but if it is to work satisfactorily it should be extended to cover not alone the film used but the subjects filmed.

Every motion picture has, or should have, a story to tell; not necessarily a dramatic plot with heroes, villians and clinches, but something that can answer one or more of these simple questions: "Where?" "What?" "Who?" and "How?" Every movie that is worth looking at must answer at least one of them. Fortunately, every imaginable type of vacation can be classified under one of these four headings.

The way, then, to start off on this business of budgeting your vacation-film ideas is to sit down and decide whether your vacation memories will be most concerned with the "Where?" of the vacation, the "What?" the "Who?" or the "How?" Once you know that you can immediately tell what your vacation camerawork ought to concentrate on.

You will in all probability have determined already how much film you wish to shoot and whether it will be black and white or color. From past experience you will have a pretty fair idea of the allowances to be made for your own

*(Continued on Page 298)*

A CINE CAMERA records the technique of photographing an interview-type of program for television at WLWT for the 16mm picture "Television—The New Look In Entertainment"

LIGHTING and camera techniques of television are shown in this scene of a studio broadcast from station WLWT, Cincinnati. The author's camera carefully details the procedure for the layman.

1

2

3

# Story Of Television Filmed In 16mm.

By LOUIS W BARNETT

YOU MIGHT term this picture—*Television, The New Look In Entertainment*—a one man 16mm film production, for it is virtually that I wrote the scenario, shot all the film, handled lighting of all interiors, edited the picture, wrote the commentary and handled the production in the recording studio

After many months of preliminary experimental work, WLWT, Ohio's first television station, became "commercial," which means that its programs and air time were now available for commercial sponsorship Television was enthusiastically accepted in Cincinnati, as elswhere The layman, however, had little or no idea how TV operated or how its programs were organized and put on the air. I was conscious of a need for showing the public how this newest of entertainment mediums worked, and it was then that my idea for making a 16mm motion picture portraying the operation of the station, the use of equipment and the presentation of shows, etc, was born

I believed that it was essential to produce the picture entirely from the layman's point of view instead of from the purely technical viewpoint. I planned my scenario accordingly: showing in progressive form various groups of technicians at work; the film

*(Continued on Page 300)*

1—REHEARSAL—the author, seated beside the TV camera, rehearses a musical program before putting it on the air over WLWT. The functions of cameraman, sound men and other technicians are explained

2—MOBIL UNIT of WLWT is shown in action, photographing for the station's video programs such events as baseball games, races, wrestling, etc.

3—BEHIND THE BATTER, high up in the grandstand, the author's camera captured shots of the station's TV cameramen covering a ball game at Crosley Field, home of the Cincinnati Reds

## SUPERB OPTICS . . .
## UNSURPASSED SOUND ★

# SOUND KODASCOPE PROJECTORS

Two fine Sound Kodascope Projectors to show your films brilliantly . . . with wonderful detail and clarity . . . with unmatched sound quality and tonal range.

Similar in basic features—like the three detailed below—FS-10-N and FB-40 differ in amplifier output. FS-10-N's Single-Speaker Unit handles 10 watts of power—ample for homes and clubrooms. The Twin-Speaker Unit increases FS-10-N's range—the two 12-inch speakers accommodate its full output . . . and let you show sound films in small auditoriums as well.

If, however, your need is for a projector that provides power sufficient for large auditoriums, too—FB-40 is your outfit. Its 40-watt output—*unequalled by any other portable projector*—makes it ideal for such sound showings. But FB-40's usefulness is by no means limited to auditorium projection. Because any sound reproduction is improved when the amplifier is driven at less than full capacity, FB-40's vast reserve contributes directly to better sound *at all volume levels.*

Plan to see your Kodak dealer soon about these fine projection outfits...Sound Kodascope FS-10-N and FB-40 Projectors.

**FS-10-N**
for sound shows in homes and small auditoriums

**FB-40**
capable also of showings before sizable audiences

### *NOW at new LOW prices . . .*

Both projectors supplied with 750-watt lamp, Kodak Projection Ektanar 2-inch f/1.6 Lumenized Lens, complete in two cases:

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|---|---|
| FS-10-N with Single-Speaker Unit | $345 |
| with Twin-Speaker Unit | 395 |
| FB-40 with Twin-Speaker Unit | 495 |

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**FLICKERLESS MOVIES** The three-bladed shutter makes a complete revolution every frame . . . produces 72 light interruptions per second at sound speed. As a result, your screenings are free from flicker even at *maximum* brightness—far beyond the five-foot-lambert minimum of acceptability. Here's a truly remarkable safety factor—screenings can have a brightness in excess of a *thousand* foot-lamberts without producing distracting flicker!

**OVER-ALL SHARPNESS** Integral with the standard f/1.6 projection lens is Eastman's unique field flattener . . . an optical device that serves to correct the curved image normally projected by Petzval-type projection lenses, so that the whole image comes into sharp focus at the same place. You'll see the result on your screen—unsurpassed uniformity of definition. Your movies are as you like them—sharp in the center . . . sharp in every corner!

**TOP TONAL QUALITY** The Fidelity Control makes possible reproducing the full tonal scale—especially the hard-to-hold "highs" that are so essential to intelligibility of speech . . . naturalness of music. Whether the emulsion is threaded toward or away from the light beam as in the sketches above...whether you're running originals, 16mm. prints, or reductions from 35mm. film—the Fidelity Control permits easy, accurate focus of the screening beam.

**EASTMAN KODAK COMPANY**
**Rochester 4, N. Y.**

Kodak

# Ralph Gray, Number One Movie Amateur

CINE WORKSHOP — The trailer coach in which Gray travels is outfitted with the latest film editing equipment, plus storage facilities for his camera and projector. On walls are certificates and plaques awarded Gray for his movie making achievements

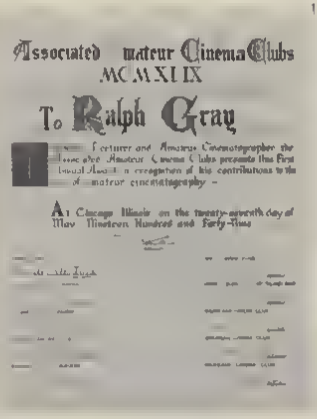
**"Get out of doors, acquire a hobby," said his doctor. Gray chose photography, has won more awards than any other cine amateur in U. S.**

By LEIGH ALLEN

IF YOU'RE ever asked on a quiz show who is America's leading amateur movie maker, here's the answer: He's Ralph E. Gray, formerly of Mexico City and now a trailer nomad touring the U. S., one hand on the steering wheel and the other on the trigger of his Cine Kodak Special.

Gray has achieved this undisputable position by reason of the many awards heaped upon him in recent years for his 16mm. color films. He is the first and only amateur cine photographer to win twice the Hiram Percy Maxim award, bestowed on movie amateurs for outstanding films. In addition, his films five times have been among the Ten Best awarded recognition by the Amateur Cinema League, have garnered awards in other national amateur movie contests, too.

Gray says he was "needled" into taking up photography as a hobby years ago, when ill health forced him to give up a lucrative job as sales manager for a big cosmetics concern. "Get out of doors, acquire a hobby," said his doctor, and Gray went off to Mexico with a still camera for a ten-days stay. At once fascinated by the people and the sights of the land, Gray lingered five months, then returned to the states with a satchel full of stills he had photographed. But these pictures didn't tell the story he hoped they would. A camera store salesman suggested he try movies and Gray went back to Mexico with a cine camera. Thirteen years later he returned to the U. S. —"permanently," he said then—but he's presently thinking of going back. "The place gets under your skin," he says.


Associated Amateur Cinema Clubs
MCMXLIX
To Ralph Gray

ONE OF several scrolls tendered Gray by movie clubs in recognition of his contributions to the art of amateur moviemaking.

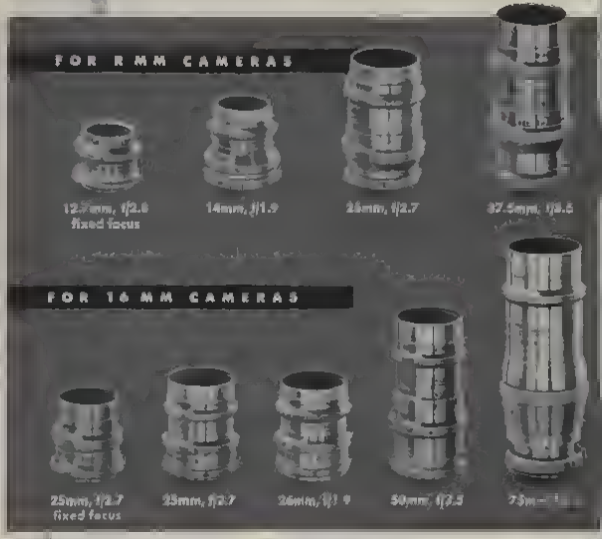
During those thirteen years, Gray shot countless hundreds of feet of 16mm. Kodachrome. He was in the enviable position where time and money meant virtually nothing to him. He had come out of the depression with enough money to "get by on" for the rest of his life. Retired, he could devote all his time to the newly acquired hobby of photography. Thus it was that Gray, as his photographic skill improved, began to make better films. Like all beginning amateur movie makers he thought his movies were simply swell. He sent the first ones to the Amateur Cinema League in New York. ACL officials reviewed them, sent them back with polite suggestions for improvement. Gray, appreciative of the criticisms, considered the suggestions carefully, then went out with his camera and tried again. Eventually, after many similar efforts, he came up with a picture that clicked. This was in 1937 when his film, "Primitive Patzcuaro," won a Ten Best award in Amateur Cinema League's annual competition.

A year later he clicked again with "Mexican Fiestas," which netted him his first Hiram Percy Maxim Award. This film also was selected by the National Geographic Society to open its

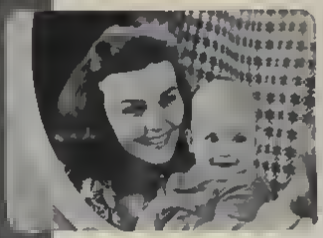
*(Continued on Page 304)*

BEST KNOWN for his films on Mexico, Gray's most renowned work is the 16mm color documentary, "Parisutin," picturing birth and growth of the Mexican volcano

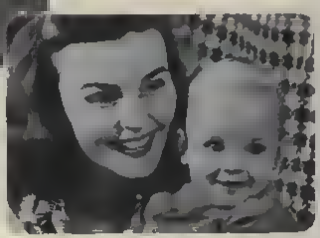
# "For professional quality in Your movies"



For normal shots



For middle shots



For telephoto shots

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# BAUSCH & LOMB

*8mm and 16mm*

ANIMAR LENSES

## Cine Kinks for Movie Amateurs

**NEED A LARGER SCREEN** for your movies? Mount a bed sheet, ironed smooth, on a curtain stretcher. Sheet can be drawn taut and made wrinkle-proof by carefully fastening it to pin points on stretcher frame

●

**DOBULE-EXPOSED SHOTS** are simple to execute if made at beginning of roll of film. Mark start mark directly on film, by removing camera lens and making pencil mark on film. First be sure to allow film to run beyond the serial perforations or leader length. Shoot first exposure, wind back film to beginning with lens capped, then remove lens again and run film until pencil mark appears. At this point, start your second exposure.

●

**TITLE LETTERS** of unique design for main titles can be cut out of thin sheets of balsa wood with a razor blade

●

**A SIMPLE TRANSITION** consists of having a person walk right up to camera lens while camera is running, to black out the scene, then walk away from lens to open the following scene. The camera is stopped, of course, after initial "black-out."

●

**DRILL HOLES** about 3" apart through side of a discarded wooden dress hanger, insert 12" lengths of wire in holes to provide a handy, space-saving rack for short lengths of movie film that has been processed or developed.

●

**TO PROJECT LARGER** pictures with your present projection lens, fit an extension tube, three to five inches in length, in front of lens and attach an 8 diopter spectacle lens over front of the tube, using cement or scotch tape.

●

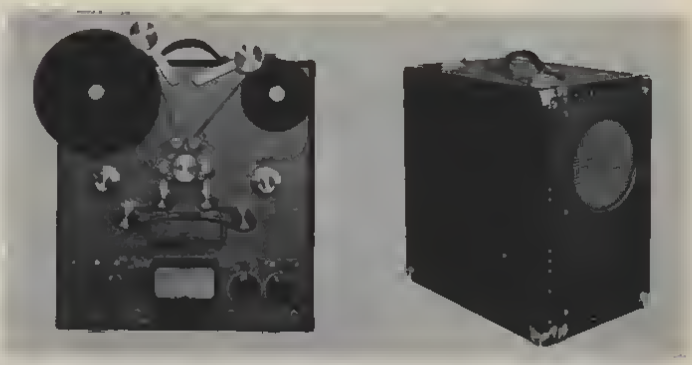
**MOST EXPOSURE METERS** can be made to read f/ stops directly by placing a piece of adhesive tape over the dial glass and marking the corresponding f/ stops with pen and ink.

●

**AN EFFECTIVE, PORTABLE** floodlight unit for shooting movies indoors can be made from an inexpensive suitcase. Line interior of case (except lid) with aluminum foil, obtainable in rolls at dime stores. Mount three or four lamp sockets within case to take photoflood lamps. Extend wires from each socket to a single cable extended outside case.

# Kinevox Is Newest Of Magnetic Film Recorders

**Designed expressly for recording sound for professional motion pictures, the Kinevox has many exclusive features.**



**TWO VIEWS** of the new Kinevox synchronous magnetic film recorder ready for use, with all controls centralized on front panel (left), and the single-case unit closed (right). Designed especially for recording sound for motion pictures, the Kinevox is ideal for either sound stage or location work

DESIGNED and manufactured by motion picture men especially for the motion picture industry, the Kinevox is the newest of synchronous magnetic film recorders for recording sound for 35mm. and 16mm. films. It may be operated in synchronization with any 35mm or 16mm. synchro motor driven cameras.

The Kinevox Corporation, makers of the recorder, is headed by Len Roos, A.S.C., builder of sound recording equipment since 1929, William T. Crespinel, former head of the Cinecolor Corporation, and Ben Levin.

The Kinevox is virtually the end result of research and development by nine engineers, according to Roos. "A detailed survey was made among the leading sound engineers and technicians of Hollywood studios," said Roos, "to determine what features they most desired in a magnetic recorder. This aided materially in the ultimate design of the Kinevox."

Now that magnetic recording has been developed to the point where it is considered every bit as good, or even better than, optical recording, it is being used increasingly by major studios as a time, film and money saver. Ultimately, it is expected that magnetic recorders such as the Kinevox will supplant optical recording apparatus for motion pictures altogether.

Current cost of magnetic film used in the Kinevox is $20.00 to $30.00 per thousand feet cheaper than the cost of 1000 feet of processed sound track negative, plus 1000 feet of print therefrom. Actually, according to Roos, the savings the Kinevox makes possible on a single major film production will more than pay for the recorder.

The Kinevox is a compact single case unit with an overall measurement of 18" by 17" by 11", making it ideal for use in remote or difficult locations. Net weight is approximately 50 lbs. Because of its compact size, it is easily accommodated in the trunk compartment of an automobile.

Among salient features of the Kinevox are: It records on 17½mm. (slit 35mm.) oxide coated film, perforated for standard 35mm. film sprockets. Film speed is 90 feet per minute. It has convenient forward and reverse switch that affords immediate erase of NG takes and permits minor editing.

Frequency response is said to exceed the Academy motion picture standards. Non-magnetic stainless steel parts insure highest quality performance, according to Roos, who emphasizes that recorder was especially designed for motion picture film recording and is not a re-designed tape recorder. *(Continued on Page 294)*

# *It Took 9 Engineers*

## *to design, develop and perfect the new*

# KINEVOX

## Synchronous Magnetic Film Recorder

Designed Especially for Motion Picture Film Recording — Not A Re-Designed Tape Recorder

- Records on 17½mm. (slit 35mm.) oxide coated film, perforated for 35mm. sprockets. Speed 90 feet per minute.
- *Forward and reverse switch — affords immediate erase of NG takes, and minor editing.
- Frequency response exceeds Academy motion picture standards.
- *Special salient pole synchronous dynamically balanced motor.
- Special low-current erase head and circuit insure against erasing failure.
- High and low pass filters built-in for re-recording, insure maximum in professional sound quality.
- *No reels or flanges required.
- Built-in speaker affords monitoring either incoming signal or actual recording from film 1/15 second later.
- Supplied in either portable case, or for rack and panel mounting.
- *Interior of case specially soundproofed against mechanical noise.

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## 25 YEARS AGO

With A.S.C. And Members

• DAN CLARK was shooting "The Love Bandit" at Fox, a Tom Mix feature which included Esther Ralston as the femme lead.

• ERNEST HALLER was chosen by director Al Santell to photograph "Empty Hearts," a six-reel feature starring Clara Bow, Charlie Murray and John Bowers.

• HENRY CRONJAGER was sent to New York by Paramount to film an untitled picture starring Bebe Daniels and Richard Dix.

• HENRY SHARP, under guidance of Hunt Stromberg, was shooting "Tiger Thompson," starring Harry Carey. Reaves Eason was the director.

• JACKSON ROSE *was sent to Big Bear* Lake by Universal to shoot scenes for "The Measure Of A Man," directed by Arthur Rosson and starring William Desmond. Incidentally, Mary McAlister, who was playing opposite Desmond, was a familiar face to Rose who used to photograph her when she was playing baby parts as "Baby McAlister" at the old Essanay studios. According to Rose, he had previously filmed 50 features in which McAlister was featured as a child.

• JOHN ARNOLD was shooting scenes for Metro's "The Beauty Prize" in the early day KFI broadcasting studios in Los Angeles. Viola Dana was the star. Picture reportedly was her last starring vehicle.

• JOHN SEITZ's photography on Rex Ingram's "The Arab" was being lauded in New York City following premiere showing of picture at the Capitol theatre.

• ROY OVERBAUGH was on the Florida coast with director John Robertson for the Dick Barthelmess starrer, "Classmates." Company later went to New York to shoot interiors for the picture.

• SOL POLITO, chief cinematographer for Hunt Stromberg Productions, was shooting "The Siren of Seville," starring Priscilla Dean, at the Thomas H. Ince studios in Culver City.

• E. B. DUPAR was under contract to Stereoscopic Productions of Sacramento, Calif., which company controlled unique patents for producing stereo motion pictures. The first film was titled "Head Over Heels," directed by G. A. Lambert.

Roos states that the quiet operation and manueverability of the Kinevox make possible its use within 25 feet of the microphone.

Now in production in the company's new factory in Burbank, Calif., the Kinevox recorder is priced at $1250.00. Where the portable case model is not desired, the recorder is also available for rack and panel mounting.

## DO'S AND DONT'S FOR TV FILM PHOTOGRAPHY

*(Continued from Page 283)*

really fine enough to guarantee truly sharp focus, that the tube loses many of the half-tones of the subject and therefore exaggerates its contrast, and that the programs are viewed in the home under lighting conditions which are frequently less than ideal.

With these facts in mind, we must reach a compromise in filming in order to achieve the best result. Lighting is the basic problem, and it can be said in general that a relatively even quality of high-key illumination is the best for photography of TV films for present conditions. Unfortunately, many of the best effects used in the theatre film are lost on the television tube. These include atmospheric low-key scenes, night scenes, and firelight or candlelight scenes. Until the video mechanism is improved to the point where it can reproduce more satisfactorily subtleties such as these, it is best to stick to the less dramatic but more technically acceptable style of even, high key lighting.

As we have already pointed out, the television tube loses many of the more subtle half-tones of the original subject, creating what amounts to an increase in contrast. To compensate for this exaggeration of tonal values, it is best to avoid extreme contrast both in the design of sets and costumes and in the lighting of subject matter. Light gray against dark gray will reproduce as white on black—whereas, when actual black and white are used together there is the probability of one of the colors "bleeding" into the other. Since a great deal of filming for television is done in 16mm. color, it is advisable for the cinematographer to train himself to recognize various colors in terms of their black and white tonal values when reproduced on the video tube. A certain amount of trial and error will be necessary before this faculty is developed.

Simplicity should be the keynote of all filming for television, since fine detail is wasted on the tube. Keep this in mind when designing sets and costumes. Intricate designs will "mush out" and too much action in the background will be distracting because of its very lack of clarity, if for no other reason.

The desire for simplicity should extend also to the use of certain special effects which are used to excellent advantage in the film produced for theatre screens. Here again, it is purely a matter of the video tube not having the inherent scope to reproduce such effects advantageously. Simple superimposures are permissible, but complex montages with three or four images piled one on the other should be avoided. Even the convenient lap-dissolve can cause a certain confusion if it is prolonged. Because of the inherent lack of sharpness on the video tube, as well as the smallness of the screen itself, special effects should be kept simple and used sparingly. Dissolves should be kept short, and fade-outs should be avoided unless absolutely necessary.

From the camera point of view there are certain taboos which must be observed for best TV film results. First, the camera should be kept in fairly close most of the time. Long shots are generally unsatisfactory because of the reasons noted above, and they should be held to an absolute minimum—especially where the action is complicated. On the other hand, disembodied close-ups are also unsatisfactory, and it is therefore necessary that the context of these close shots be re-established from time to time by means of medium shots or medium long shots. It is interesting to note that a stylized technique is developing by means of which entire stories are told in terms of close-ups. Whether or not this technique will prove monotonous remains to be seen.

Because of the fact that the video tube is a curved surface, a certain amount of distortion at the edges is inevitable. This means that all important action should be kept centered. Generally speaking, the center two-thirds of the tube is free of distortion and it is wise to keep the action centered within this area whenever possible. This principle applies also to titles, especially to moving scroll titles.

For the same reason, ninety degree pan and tilt shots should be avoided, as this type of movement accentuates the distortion at the edges of the frame. Push-in and pull-back shots, if executed smoothly and not too rapidly, are effective in television filming and add variety to the presentation.

From the standpoint of direction,

there are certain very definite factors which must be considered in filming. First, while it is granted that it is sometimes necessary to show crowd scenes for establishing purposes, it is also true that this is one type of scene which does not reproduce to best advantage on the tube. It is better, whenever possible, to sacrifice a bit of production value in favor of clarity—so, instead of a "cast of thousands," hold the number of people within your scenes to a minimum and try to keep their action from becoming too complicated.

Remember that television is an *intimate* medium—that it brings a visual program right into the spectator's home. Said spectator will be sitting up rather close to the set giving the tube his undivided attention. This means that the pace and action of the television film should be somewhat exaggerated. Keep your picture moving. The spectator becomes bored by static scenes and slow-moving action. If he becomes bored enough he will reach for the dial and tune in another channel.

Pace in filming is not simply a matter of staging the action to a certain tempo—it also involves correct cutting. Here again, static scenes should be cut to the bone. A staccato inter-cutting of action with reaction shots will help to keep the pace moving and the audience interested.

Just a word should be said here regarding the recording of sound by television films. Every time sound is re-recorded it loses some of its basic quality. In the assembling of a sound track for a film, the final track is often the product of two or three re-recording processes with a consequent proportional loss of quality. Therefore, motion picture sound at best is inferior to direct sound from a live action television show. While television sound is broadcast over FM channels which offer superior sound fidelity, it is still next to impossible to improve upon a basically poor original film sound track. It therefore behooves the producer to get the very finest sound available for the films which he intends using on television.

The production of films for television already bids fair to become a very large and important business. In these days of trial and error in the industry it is well to appreciate what can and cannot be done satisfactorily in shooting this type of film. Until the mechanical scope of the medium itself can be widened, the discerning producer will work within the admitted limitations to turn out interesting, educational and commercially acceptable film subjects for video.

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## COLOR COMPENSATING FILTERS SIMPLIFIED

*(Continued from Page 284)*

is the same as the old CC filters. These CC filters for use in obtaining cooler and warmer results—CC3, CC4, CC5, CC6, CC13, CC14, and CC15—will still be obtainable as will be the CC95. The new filters will be available in the standard, lacquered gelatin-film squares, but they can also be obtained in mounted discs for use with Kodak ombination Lens Attachments.

The chart on page 284 gives the approximate exposure increase that should be allowed with each of the new filters.

OTHER TYPES OF KODAK COLOR COMPENSATING FILTERS AVAILABLE

| Bluish Filters (for cooler rendering) | Exposure Increase in Stops* | Yellowish Filters (For warmer rendering) | Exposure Increase in Stops* |
|---|---|---|---|
| CC3 | 1/3 | CC13 | 1/3 |
| CC4 | 1/3 | CC14 | 1/3 |
| CC5 | 2/3 | CC15 | 1/3 |
| CC6 | 1 | | |

*These values are approximate. For critical work, they should be checked by practical test, especially if more than one filter is used.

CC95 filter is available in addition to above. It is recommended for use with Kodak Ektachrome Film, Type B, and clear G E flash lamps.

## THE NEW NORD CAMERA

*(Continued from Page 282)*

absolutely positive registration. The film feeding finger enters the perforation straight; it then moves with the film straight down, stopping at the bottom of the stroke and withdrawing straight out. The film feeding finger is ground and lapped to a perfect fit in the perforation. The entire movement is driven by a single cam. Both the cam and film feeding finger are made of hardened tool steel and the parts are extremely light (film feeding finger weighs approximately 20 grains). Even this weight is carefully balanced so that the entire film feeding mechanism is exceptionally free from vibration.

One of the most important features in the Nord Camera is the self-engaging action of the feeding finger. Heretofore it has been necessary for considerable care to be taken in lining up the perforation with the point of the claw. Whenever this was not done in threading, the claw would punch holes in the film, causing the camera to jam. This might occur due to faulty threading or between takes if the film should shift slightly in the gate.

In the Nord Camera this is impossible. In threading the camera if film happens to be placed in gate so that the claw does not line up with the perforations, a safety spring in the mechanism causes it to continue its normal vertical movement without driving the claw through the film. As the claw is moved down it drops into the first perforation and continues the normal feeding cycle. Since the film is brought to a dead stop by the film feeding finger, only a light gate pressure is required and this considerably reduces the danger of scratching.

The aperture plate of the Nord Camera can be easily and quickly removed from the camera to permit thorough cleaning of the surface on which the film rides and also the photographic aperture. Thus the cameraman can be positive that there will be no "whiskers" around his picture. This is a feature that has long been needed.

A valuable feature in the Nord Camera is the wide shutter opening provided. The light is obscured for only 1/3 of the cycle so that the exposure is 1/36 of a second when shooting pictures at sound speed. Working under adverse light conditions this longer exposure often means the difference between success and failure. Shots in factories can be made with 1/3 less artificial light. Two lighting units do the work of three.

The shutter is of the fixed type since it is modern practice to insert fades at the laboratory. The shutter racks over with the mechanism so that in viewing position the shutter can never interfere, and consequently does not have to stop in open position. This is especially important in animation work since it makes it possible to throw the camera over into viewing position whenever desired without losing a frame.

Both reel spindles in the Nord Camera are equipped with clusters to permit automatic take-up in either direction

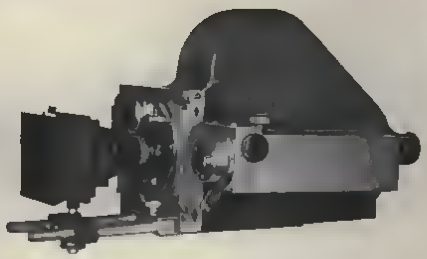
without changing belts The camera may be driven either by hand crank or motor. A single frame shaft is also provided so that animation work can be handled. On the Nord Camera the gear box is a separate unit from the motor so that the same gear box will serve a variety of motors and it is not necessary to pay for a gear train for each motor.

The gear box has a turnover knob with a small notch in the edge, which enables the operator to tell by feel whether the claw is engaged or free of the film. The operator need not look at either the claw point or the knob to know exactly where he is—a great aid in simplifying threading in poor light conditions.

A plunger operated by the rack-over mechanism permits using a micro switch to control the camera motor. This makes it impossible to run the camera under power unless it is racked into photographing position. However, this arrangement is optional, since some operators prefer to be able to rack over momentarily for a last minute inspection after the motor is started.

A footage counter of the reset type is provided as well as a frame counter. There's an automatic safety release between the motor and the gear box so that in case of trouble the motor drive


# The NORD



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- Excellent tone quality and high fidelity.
- Record, play back, and erase heads all in one assembly.
- Finger-tip control; easy to operate; easy to edit.
- Synchronous motors especially designed and constructed to Hallen specifications.

*Note: The B-22 amplifier is contained in a removable unit, permitting space between the record and play back amplifier and the power supply and monitor speaker. This completely eliminates microphonic feed backs usually present when a loud speaker and high gain stages are placed in close proximity

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### GEAR DRIVE

The head, made of Dow Metal magnesium, weighs but 5½ lbs and is interchangeable with the Friction type head It handles all types of cameras Snap-on metal cranks control pan and tilt action from both sides Worm-driven gears are Gov't spec bronze

STANDARD TRIPOD BASE AND COLLAPSIBLE ADJUSTABLE METAL TRIANGLE

### BLIMP for 16mm. E. K. CINE SPECIAL

This Blimp constructed of Dow Metel magnesium, is thoroughly insulated to afford absolute silent operation Exclusive features Follow focus mechanism permits change of lens focus while camera is operating in blimp Blimp takes synchronous motor drive which couples to camera A dovetail bracket is provided to mount an erect image viewfinder

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For use with Bolex and Cine Special 16mm cameras Holds two 2" sq glass filters and a round 2½" Pola Screen with handle which can be rotated for polarization Covers all lenses from 15mm to 6" telephoto and eliminates need of various filters Precision made of the finest materials Compact, simple to assemble and dismount May be permanently affixed to camera or quickly detached

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is released. This is an improvement over the old shear pin, since it does not require replacement of any part but is ready to go to work again the instant the load is reduced to normal.

The camera has a four-lens turret with a positive lock pin so that the lens cannot be displaced accidentally. The threaded holes in this turret take the standard C mount lenses, and experienced cinematographers will welcome the fact that these holes are deep enough to accept lenses which will not fit on many cameras of other makes. In fact, they are 33 per cent deeper than certain other makes of cameras.

The camera can be supplied with the studio type ground glass finder if desired, but the Nord Company has designed a new type of finder which has certain interesting improvements. This finder can be set by a turn of a knob to conform to any focal length lens from the extreme wide angle to 8 inch focal length.

This new finder operates somewhat similar to a telecope and provides a brilliant direct image corrected right and left. As the adjustment knob is rotated, a semi-zoom effect takes place; the image itself changes size, so that in telephoto position a good size field is visible. It can be used with wide angle lenses as short as 12½mm. The finder will thus cover the entire range of lenses available today.

## BUDGET YOUR IDEAS FOR VACATION MOVIES

*(Continued from Page 287)*

shortcomings—for NG'd scenes, retakes and the like.

So by now you should know what is to be the main interest of your vacation film, and how much footage you can allow yourself to shoot. Since few movies can confine themselves to exclusively to answering one question, some footage should be allowed for the supplementary answers. Then, if you force yourself to say "no" to every suggestion of filming anything that doesn't have its definite part in the scheme, your film must inevitably tell the story you want it to tell.

The biggest problem, sometimes, is recognizing what kind of a vacation yours is going to be — whether it is a "Where?" vacation, a "What?" vacation, or "Who?" or "How?" This isn't nearly as difficult as it seems, however, if you just take the time to analyze your vacation plans.

Let us suppose you are one of those fortunate people planning a vacation trip to Hawaii. Generally speaking, a trip like this is definitely a "Where?" story. Outside of perhaps a half-a-dozen shots

made on the boat and (if possible) one or two of it, your real story needn't concern itself with any part of the boat trip beyond simply establishing the fact that you sailed from such-and-such a port on such a boat and got to Honolulu. The same routine applies should you go by plane. Unless luck should bring you some unusually interesting shipmate like Betty Grable or Van Johnson, don't waste film on your fellow travelers for they'll probably be forgotten as soon as you've crossed the gangplank.

Once in Hawaii, your real story begins. Remember, you have used up probably 25 feet of your film establishing the fact that you traveled to the islands. The remainder of your shooting now should concern itself with the really characteristic things you see there.

Perhaps your vacation is to be spent out west—at Yosemite or Yellowstone. If you're driving your car, don't waste film with unnecessary shots of packing the car and then of the wheels spinning, etc., to indicate the start of the trip. This is now considered "old hat" among seasoned movie amateurs and the technique definitely dates the filmer's thinking and filming technique. Instead, shoot just enough of the start of the trip to indicate how you traveled, show your arrival at the vacation spot, then concentrate on the "Where?" footage for your story-telling picture.

If on the other hand, the really important thing about your vacation is not so much where you went and how you went there, but *what* you did when you got there, your filming ought to confine itself largely to telling "What." Let's say that you trek to Guaymas, Mexico, for a try at deep sea fishing, to Sun Valley for skiing or to a Colorado dude ranch for a fling at the ways of the west. Your shooting will be concerned with what you and those in your party did at the particular place visited. Here again, use only a nominal amount of film to identify the locale, then make your picture show visually the things and actions you would describe if someone asked you what you did.

And when does the "Who?" take the spotlight as the main interest of your vacation movie? Only when, in describing your vacation, you would naturally stress with whom you vacationed rather than where or how you did it. If, for instance, you visited Hollywood and had the opportunity to hobnob with important movie people there, everyone would be interested in pictures that would show you with these people. Such scenes would probably prove more interesting than any possible shots of Hollywood's scenery.

It is not impossible that fate will occasionally force you also to make incidental shots of some acquaintance or relative—persons likely to be unfamiliar or uninteresting to those to whom you will screen your movies back home. When this occurs, in the case of a "What?",

*(Continued on Page 300)*

# New Hallen Recorder Announced

THE HALLEN Corporation, 3503 West Olive St., Burbank, Calif., announces this month its new model B-22 recorder, a complete new synchronous magnetic tape recorder for recording sound for motion pictures.

Several months intensive research has enabled the company to greatly improve their initial model, according to K. M. Dieter, company engineer. The B-22 features dual microphone inputs, a dialogue equalizer, all miniature tubes, and anti-shock mounts for both tubes and the amplifier.

Radically new design of amplifier and shielding of same permits operation with a signal-to-noise ratio of minus-55 db., according to Dieter. Unique innovation is facility for removing amplifier from cabinet so it may be placed some distance from power supply and speaker as means of totally eliminating feedback.

According to Dieter the recorder's motors have been entirely re-designed and are now being manufactured especially for the Hallen recorder by Bodine Electric Co., leading manufacturers of synchronous motors. Smoother operation is reflected in use of improved motors, he says. "Flutter content has been reduced to between .25 and .30 of 1%."

Citing the increasing use of magnetic recording, Dieter points out one of main reasons is that magnetically recorded sound can be played back immediately after each take, permitting director and technicians to make an immediate check of sound quality, thus tending to reduce the number of "safety takes" necessary.

Dieter says that Hallen recorders are now in use by film producers in Germany, Sweden, Denmark, India, Hawaii, and Burma, in addition to those in use in the United States.

Dieter pointed out that splendid results have been obtained by Louis de Rochemont using a Hallen recorder on his last two productions. He also cited a Hollywood film producer who has recorded sound for some 200 films during the past seven months, using a Hallen recorder, without a single case of failure.

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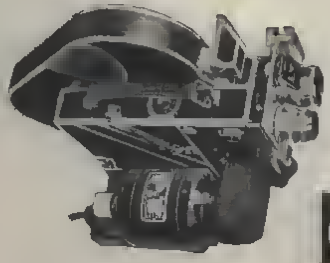

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"Where?" or "How?" movie, try to have the courage to delete such "Who?" scenes from your finally edited picture before they have a chance to bore outsiders who want to see Hawaii, or Yellowstone, or fishing activities at Guaymas rather than Aunt Elizabeth or the shipboard cut-up. This hard-boiled cutting may require diplomatic explaining, but it makes a better, if shorter, picture. But if you'll carefully budget your filming ideas before you start, the same as you would your film, you'll have nothing to explain, no alibis to make.

## TELEVISION FILMED IN SIXTEEN MILLIMETER

*(Continued from Page 288)*

developing room; studio production unit; remote location unit; studio facilities, etc. This was to be the general idea, but it was only the beginning. The planning consumed many days and nights, too. Always bobbing up were such problems as which programs should be included; how much film should be exposed, which shots should be made interiors, and which exteriors; what should be the scene shooting order, etc.

The shooting script was finally completed and typed on filing cards. One card was devoted to a single scene number. It carried description of the scene along with specific camera instructions. A colored tab at the edge indicated whether the scene was an exterior or interior. The cards were perforated and placed in a small pocket-size ringbinder notebook This was found far superior to the conventional script because the notebook could be carried around in my hip pocket, whereas a clipboard would have been too burdensome and continually in the way.

For eight years I had been an amateur movie maker, shooting movies of my family, etc., so I felt reasonably conversant with the techniques of the 16mm. camera, the exposure meter and photoflood lights. Earlier, still photography had become my off-duty avocation. I went through the whole gamut of still picture making. Later, much of my photography was done in the broadcasting studio where I am employed, and many stars have posed for me. I have had results both good and bad, entered my share of contests, won awards in some, joined a local camera club, succeeded in getting many of my prints published—and then I discovered television.

Just about a year and a half ago, when our city was becoming television conscious, I was offered the opportunity to handle TV production at WLWT. This opportunity was opened to me primarily because of the skill which I had devel-

oped and displayed in my amateur and semi-professional photographic activities. At last my hobby was beginning to pay off. I realized now that my course of study in "image management" from my friend Nick Haz had not been in vain. It fell my lot to train a new camera crew in the fundamentals of pictorial composition under actual working conditions, with no time for retakes.

My experience in making 16mm movies of my family now aided me in the ad-lib editing that is required in photographing television shows while watching the TV monitor scope. In TV production, the director must make quick decisions in selecting the proper picture from one of the several cameras. There's no cutting-room floor for bad takes. Each picture transmitted to the viewing audience must be as nearly perfect as possible. The director, in addition to producing the show from the standpoint of continuity and action, emotion and timing, must constantly direct his cameramen in the selection of proper lenses (for correct image size), angle of view and camera placement, focus, dollying effects and dozens of other technical maneuvers. Then, too, there's the ever-present problem of lighting which isn't always too well placed on remote locations.

In the television studio, providing there's ample rehearsal time and proper equipment, lighting problems are simplified and sets can be illuminated for the best visual effect Television, unlike motion pictures, is at best more or less a compromise when it comes to lighting a set; time is an important factor and scenes must be telecast in the order of their appearance in the script. In film production, scenes may be photographed many times in order to get the desired result. For television action, lighting, camera movement, lens selection and scenery placement must be carefully planned in advance before the show hits the air

From this it is easy to understand that planning my shots and photographing them for my 16mm. picture demanded more than the ordinary amount of preparation; that all of the foresight and agility of the TV cameraman would also be required of me in order to capture the scenes I had planned which would reveal the true behind-the-scenes activities of television programming.

That I weathered it all rather successfully is evident, I think, in the now completed picture. For the benefit of other 16mm. movie makers who may have occasion to produce a similar film, the following brief resume of my picture may be of benefit: The picture opens on the screen with the introductory title, "WLWT — Ohio's First Television

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Station" superimposed over a panorama view of Cincinnati in the background. This is followed by the title, "Television's Trademark" and dissolving into a test pattern. Another title states "Motion pictures provide a large percentage of TV shows," followed by two or three stock shots of motion picture cameramen photographing a girl outside the studio.

From here the picture goes on to show the film being processed in a Houston developing machine, then edited, spliced, inspected, and ultimately projected for ao telecast. The audience is thus shown how motion pictures are made and utilized as TV program material.

Following this, the routine of preparing and photographing a studio live show is shown. Running commentary describes the full sequence of activity and events so the audience is audibly as well as visually informed how the picture signal progress from the live action, to the transmitting equipment and thence to the tube of his home receiver.

The ramifications of televising remote shows is then unfolded in a sequence that shows the station's modern and well equipped mobil unit, and how it is employed in picking up such events as wrestling matches, ball games, and races for our TV programs. Following this is a recap of other types of shows: a dramatic show in rehearsal, an orchestra playing background music, and views of the International Hydroplane races held last summer on the Ohio River—the latter included for the news angle, showing how TV coverage may be accomplished by the use of an on-the spot motion picture crew for newsreel events. A map then shows, by means of an animated line, the area covered by station WLWT in the states of Ohio, Indiana, and Kentucky.

This 16mm. black and white production has a running time of twenty one minutes. It carries a "voice over" commentary with starting and closing music recorded on 16-inch broadcast discs. It required roughly six months to produce, from the initial planning to the final editing and sound recording. Approximately 2000 feet of film were exposed. The picture was edited three times, some scenes re-shot, and some material deleted for lack of interest. With the exception of the art titles, made by our Mr. Rudolph Prohoda, the only other assistance received was from Howard Chamberlain, head of WLW's news department, who handled the narration.

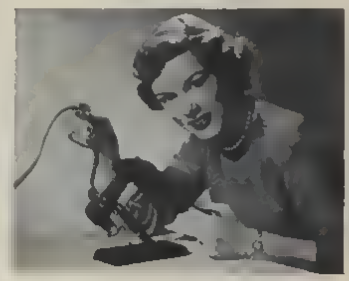
It is quite possible that 16mm. movie makers in other cities may wish to try their hand at a similar production for a TV station in their locality. Let me council them that it's no easy task and that a lot of unusual problems invariably will arise. But once the picture is completed, great personal satisfaction will be the reward, for the filmer will have chronicled with his camera the fascinating "new look" of the entertainment world—Television.

## Make Your Own Movie Frame Enlargements

INSERT THE movie film, select the frame and push the button — that's all you have to do to make your own frame enlargements from 8mm. or 16mm. movie films with the new Federal Enlarging Camera, just introduced by Federal Mfg. and Eng. Corp., Brooklyn, N. Y.

It all can be done on the living room table, according to the manufacturer. No darkroom is required and it's unnecessary to cut or splice the film to be enlarged. You merely load the enlarger with No. 127 roll film, black and white or color, expose, and send film to your neighborhood foto finisher for developing and printing.

The enlarger's exclusive Select-A-Frame feature enables you to pick the flawless frames for sharp enlargements. Camera is equipped with a locking device which holds the selected frame in position, an eye-piece for easy viewing which adjusts to individual vision requirements, a high quality fixed-focus lens, a shutter,



Enlarges 8mm. or 16mm. films

and sturdy base. Illumination is by small, built-in illumination unit powered by regular house current.

There are two models—one for 8mm films and one for 16mm. films—silent or sound. The unit sells complete for $19.95 and is available from most all camera stores, according to the manufacturer.

## CINEMATOGRAPHY'S CHANGING PACE

*(Continued from Page 281)*

consulted while the screenplay is being written, it is becoming more evident that that is the time he can offer his most valuable advice regarding the visual presentation of the story. A recent case in point is Screen Plays' production, "Champion," in which cinematographer Frank Planer, A.S.C., was called in for consultation during the planning and writing of the script. Much of the success of this picture is directly attributable to his astute planning and the many shortcuts he made possible by knowing the production thoroughly in advance of the starting date.

Today, the cinematographer is as much a director as he is a photographer, for while he does not stage the action and direct the players, he is concerned with patterns of movement as fluid compositional elements. And along with this ever broadening scope of his work has come a new title to replace that of cinematographer—Director of Photography.

The director of photography must constantly check to make sure that action and movement is consistent from scene to scene, so that the sequence will cut together smoothly. Many stage directors, working on their first few assignments in Hollywood studios, rely heavily on the director of photography for these purely cinematic elements. So closely interrelated are the fields of direction and cinematography in modern film production that several top cinematographers—George Stevens, Ted Tetzlaff, A.S.C., and Rudolph Maté, A.S.C., to name a few—have become top feature film directors with scarcely a break in stride.

To the American Society of Cinematographers goes much of the credit for the present high recognition accorded the director of photography. Founded 30 years ago as a technical society, the A.S.C. has accomplished a dual purpose: that of gaining proper appreciation of the cinematographer as an artist-technician, and of fostering constant research toward a progressively higher standard of excellence in motion picture photography.

The membership of A.S.C. includes the top directors of photography of Hollywood and many foreign countries. In general they are a quiet distinguished group of men who take their profession seriously and who are continually striving to bring unusual and interesting photographic effects to the screen. A.S.C. has its social side, too, but many of its meetings are given over to reports and demonstrations of new techniques, and refinements of tried and true photographic formulas. Newly installed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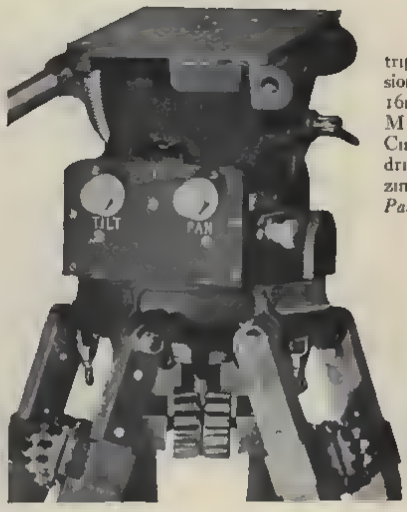


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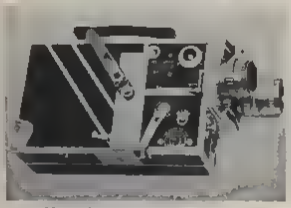

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in the A.S.C. clubhouse is the most modern of 35mm. projection facilities for showing demonstration films before the membership or previewing productions photographed by A.S.C. members.

Keeping pace with the march of technical progress, A.S.C. presently has an active research committee engaged in the study and development of film techniques especially applicable to television. This committee recognizes the fact that while television promises a greatly expanded horizon for the motion picture, it also involves certain limitations and technical problems which must be considered in the production of films specifically slanted for video entertainment. Already many important standard operating procedures have evolved from the research of the committee—developments concerning lenses, lighting, camera movement, choice of angle, laboratory control, etc.

It is natural and entirely logical that Hollywood's top directors of photography should assume the initiative in research concerning films for television, for no other group of men has the wealth of experience and technical background necessary to insure a consistently high standard of quality in this very specialized type of filming. Poor film quality at this point could seriously impede the progress of what promises to be one of the most important entertainment and educational media of all times.

The cinematographer, it may be seen, has come a long way from the days of the hand cranked camera. He has had much to do with raising the motion picture to a level where it is recognized as one of the most important of creative art forms. He is now about to assume a new responsibility, that of giving wings to celluloid, of putting pictures on the air for the enjoyment of an incalculably wider audience. This he will do with the assurance born of many experienced years, advancing the cause of the motion picture with one eye on the viewfinder and the other on the future.

## HOLLYWOOD BULLETIN BOARD

*(Continued from Page 276)*

Delilah." The players were filmed against a blank process screen, then the background was put in during the laboratory development. Heretofore, details in rear-projection color process shots were imperfect because sufficient light could not be forced through the process screen. With this new method, entire screen is properly lighted, with foreground and background given full light value.

●

**REGINALD LYONS**, former member of A.S.C., and now a cinematographer for the government, was a visitor at the Society's clubhouse last month.

●

**CHARLES HERBERT, A.S.C.**, is offering his luxurious Montana mountain hideaway for sale. Too far from his photographic business in Tucson, Arizona, he says.

●

**GORDON POLLOCK, A.S.C.**, designer and inventor of many photographic equipment items, has obtained rights to manufacture and distribute a 35mm slide viewer and a revolutionary new still camera which he designed and subsequently assigned to a local manufacturer during the war.

●

**ELMER DYER, A.S.C.**, has forsaken aerial cinematography for the present in favor of photographing a series of films for the forthcoming Hedda Hopper television program.

**SCHIEBE FILTERS**, since 1916 the favorites of most Hollywood cameramen, are no longer being manufactured since the death of George Schiebe, several months ago. However Mrs. Edith Schiebe is now offering for sale the entire business left by her late husband, including his secret formulas, raw materials, stock on hand, etc., portending an early return of these famous effect filters on the market.

●

**WALTER STRENCE, A.S.C.**, is taking bows for his fine photography in the independent production, "The Sickle Or The Cross," which he recently photographed for Roland Reed Productions. Picture was screened at the July meeting of the American Society of Cinematographers.

## RALPH GRAY

*(Continued from Page 290)*

lecture platform series in the fall of 1939. "Guatemala, The Glorious," and "Mexican Moods" followed with similar recognition.

In 1941, Gray turned all the films he had made on Mexico over to Nelson Rockefeller, then Coordinator of Inter-American Affairs, for use in preparing film programs designed to strengthen friendship between U. S. and Mexico.

Gray later acquired a Cine Kodak Special and had it just long enough to "get the feel of it," when news broke of the spectacular appearance of the

Mexican corn-field volcano that is now world-famous as Paricutin. Gray hustled out to the scene a few days later to make movies of the miracle, recognized that here was probably the first opportunity ever presented a cameraman to photograph a volcano in the making. He laid plans to document Paricutin's growth from birth to adolescence. In all, Gray made 30 trips to the volcano. His early films were so startling in pictorial value and interest, the footage was purchased by M.G.M.'s short subjects department and later released as "Miracle Of The Cornfield," with Gray getting prominent screen credit for the photography.

Gray received the Hiram Percy Maxim award the second time when his film, "Typical Times In The Tropics" was elected one of the Ten Best by the ACL in 1946. Thus he became the first man ever to win the award for the second time.

Recently Gray has been devoting much of his time to screening his films before various amateur movie clubs throughout the United States and lecturing on various phases of color filming. In appreciation of these activities, many clubs have presented Gray with specially engraved plaques and scrolls in recognition of his outstanding contribution to the advancement of the amateur movie hobby. The Dayton (Ohio) Amateur Movie Makers, Denver Cinema League, St. Louis Amateur Picture Club and the Tulsa AMMO Club each have made Gray an honorary life member.

Made a Fellow of the Amateur Cinema League in 1944, elected an Associate of the Photographic Society of America in 1947, Gray was recently made a director of the Amateur Cinema League. In daylight hours, Gray is scouring the hinterlands of America for good human interest movie material. His spacious house trailer, which accompanies him on his motor travels, is unique in that it is completely equipped for his hobby. Much of the roomy trailer cabin is given over to his editing table where each night he puts in an hour or so editing or re-editing his current filming projects. Decorating the walls are the certificates, scrolls and plaques which have been awarded to him for his films or because of his activities in the field of amateur movies. His many trophies also adorn the trailer interior.

One of Gray's associates recently remarked that with most amateur photographers life is about 10 percent photography and 90 percent other things, including the business of earning a living. "With Ralph Gray," he said, "life comes pretty close to being 100 percent photography. No wonder his photographer friends think he has something close to the perfect existence!"

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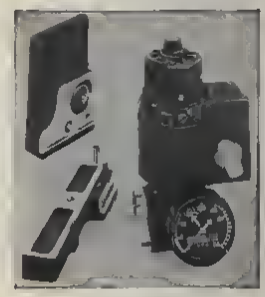

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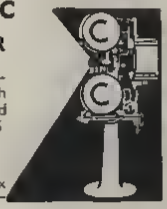

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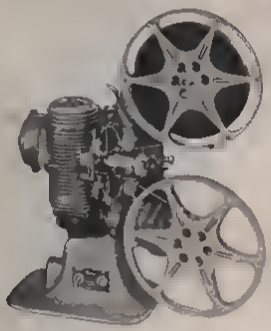

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